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Amico di Sandro

is a fawn—there is quite an indescribable charm in the tones of this little idyll. His other contribution called 'Infant Joy,' is equally fascinating. Blake's poem of the same title, 'I happy am—Joy is my name,' in the 'Songs of Innocence,' is probably the source of inspiration. A chubby child naked, save for a single white garment, is careering wildly along in an attitude instinct with life and happiness, while a peaceful looking shepherd and a flock of sheep form a suggestive and pleasing background.

Miss Margaret Gere is rapidly following in her brother's footsteps, her fresh coloured 'Portrait' on vellum is rendered with dainty care and decision. Mr. J. V. Jelley is by no means adequately represented; he sends two comparatively unimportant though very perfect flower paintings. Edward S. Harper on the other hand contributed four very fine portraits, the most attractive called 'An English Lassie,' is a very pure and artistic presentment of a young girl in white seated against the fanciful tapestry background that one has learned to associate with Mr. Harper's work. There is much humour in W. J. Wainwright's 'Begone dull care,' which depicts a rollicking fellow playing a mandolin, with his foot on the rocker of a cradle, while a woman behind is jesting with him. The subject is painted with immense skill.

Miss Edith Holden is making very rapid progress. 'In the Perthshire Highlands' is a clever painting of shaggy Highland cattle, the foreground of purple heather, and the characteristic brilliant yet soft blue of the landscape in the distance unite to form a beautiful whole. Walter Langley is an artist of whom Birmingham is justly proud—he has surpassed even his unusually high standard in 'Wandering Musicians;' the treatment is broadly sympathetic, and the figures are characteristically sad and more dignified than usual, inasmuch as they are marred by no touch of commonplace sentiment. There is something of the spirit of Walker in this picture. Claude Pratt has sent among other things a vivid little genre subject, called 'How the gossip grew.' Three comfortable old bodies are shown discussing scandal with the acrid satisfaction of cottage (or even palace) dames, when some particularly juicy tit-bit crops up.

The colouring is bright and satisfactory. Arthur C. Shorthead has scored a distinct success in 'Startled' (W. T. Webber Esq.'s pugs). Animal painting is, we believe, a departure for this artist, and it is undoubtedly his forte. Colonel Burt has never excelled his admirable landscape 'From Dolgiog : Machynlleth.' We hope at some future time to give more detailed descriptions and reproductions of this devoted painter's work. We must leave also to a future occasion some account of the doings of Messrs. S. H. Baker, Oliver Baker and other important local artists.

Recent Publications

BOTTICELLI'S FRIEND BY BERNHARD BERENSON

MR. BERNHARD BERENSON'S latest contribution to the history of Italian Art * has robbed our National Gallery of two of Filippino Lippi's works, but it has presented the world with another great master about whom so little has been known hitherto, that his very name is a matter for conjecture. And Filippino is not the only great Florentine whose memory is made to suffer through this belated act of justice: Botticelli fares even worse, and Fra Filippo and Ghirlandajo have to contribute their share towards the reconstruction of 'Amico di Sandro's' personality.

'Amico di Sandro' (friend of Botticelli) is the name given by Mr. Berenson to a Florentine painter, whom he proves to have lived in the second half of the fifteenth century, and worked between 1475 and 1485. On the hand of admirably logical reasoning the writer compiles a whole list of works, attributed to other better known artists, which he proves to emanate from the same source—from the brush of 'Amico.' The result of his deductions from these works is the reconstruction of the new master's personality. He started as a close follower and imitator of Botticelli, but made rapid progress in a career which must have been prematurely cut short by death at an early age. His influence can be traced in the works of Filippino Lippi whom

* The Study and Criticism of Italian Art by Bernhard Berenson (London: George Bell & Sons, 1901).

Botticelli and Amico



TOBIAS AND THE ARCHANGELS (Turin Gallery)
BY AMICO DI SANDRO (G. Bell & Sons)

most of the authorities on Italian Art have credited with a number of Amico's works, such as 'The Adoration of the Magi' and 'Madonna and Child' at our National Gallery.

There is an interesting point to be noted in connection with the 'Tobias and the Archangels' of the Turin Gallery, catalogued as Botticelli, but now placed to the credit of Amico. The figure of Tobias is absolutely identical with that in 'The Angel Raphael accompanying Tobias on his journey into Media,' No. 781 at the National Gallery. There are many other reasons which might lead one to believe that both works are painted by the same hand, and yet one can hardly suppose a picture of such importance as the National Gallery 'Tobias' to have escaped the notice of as thorough an expert as Mr. Berenson. We prefer to think that the author regards it as a copy of Amico's 'Tobias,' a view which might be defended on the evidence of the right hand in both works. In the Turin version Tobias's fingers are linked with those of the Archangel Raphael. In the National Gallery picture

Tobias's hand rests on the Archangel's arm, but the position of the fingers—especially of the raised little finger—is identical with the Turin picture, though, in this case, there is no reason whatever for it. This would point towards thoughtless copying, of which the master himself would scarcely have been guilty.

Mr. Berenson suggests the possibility of his Amico di Sandro's identity with the Berto Linainolo, mentioned in Vasari. There are a number of other equally interesting essays in the volume, accompanied by numerous illustrations of works which are not generally known and difficult of access. A most valuable addition to the history of Italian Art.

COUNTRY HOUSES.

If a book which can of necessity only appeal to a limited circle of readers passes rapidly through five editions, it may well dispense with the reviewer's praise. This is the case with a volume that has just been published